

# **F. Dotzauer**

## **VIOLONCELLO METHOD VOLUME I**

(English, French and German Text)

Revised and Amplified by  
Johannes Klingenberg

**CARL FISCHER®**

## Preface

While none of the Dotzauer methods has proved serviceable for modern requirements in their original versions, the excellence of the material contained therein has induced me to select and edit that which has remained of the greatest serviceability for present-day needs and combine it in the present method.

Much of the unnecessary material has been omitted and replaced by suitable selections from the works of B. Romberg, J. L. Duport and J. B. Gross and the whole has been systematized and arranged in such progressive order as to insure the speediest and most satisfactory advancement of the student.

From the very start, the pupil's attention must be called incessantly to the importance of gaining surety in the playing of major and minor thirds, the entire technic of the 'cello being based in a measure upon the differences of these intervals.

The purpose of this method is to provide a complete and thorough course of instruction based upon the fundamental principles of 'cello playing and with the aid of the necessary talent and application, the material offered cannot fail but enable the student to arrive at and master many of the higher accomplishments of his art.

## Vorwort

Keine der Dotzauer'schen Schulen schien nach dem heutigen Stande des Violoncell-Unterrichtes zu unverändertem Wiederabdruck geeignet, aber die Güte und Verwendbarkeit des in ihnen enthaltenen Lehrstoffes veranlasste mich, denselben in vorliegender Schule von neuem möglichst nutzbringend anzuordnen und zu gestalten. Zur Ausfüllung der vorhandenen Lücken wurden teilweise ältere, oft bewährte Beispiele von B. Romberg, J. L. Duport und J. B. Gross gewählt und für das Ganze eine systematisch fortschreitende und übersichtliche Anordnung erstrebt, die allein dem Schüler ein sicheres und schnelles Vorwärtsschreiten ermöglicht. Der Lehrer versäume nicht, den Schüler im mühelosen Erkennen der grossen und kleinen Terzen zu üben, denn auf dem Unterschiede dieser beiden Intervalle beruht die Violoncell-Technik zumeist.

Zweck der Schule möge sein, dem angehenden Violoncellisten eine sichere und manierenfreie Grundlage zu bieten, von der ausgehend es ihm bei Talent und dem nötigen Fleisse gelingen kann auch höhere Staffeln in der Kunst des Violoncell-Spiels zu erreichen.

## Préface

Aucune des diverses Méthodes de Violoncelle de Dotzauer ne semblait pouvoir supporter l'épreuve de la réédition, étant donné le niveau élevé qu'atteint aujourd'hui l'étude de cet instrument. Et cependant l'excellence pratique des exercices qu'elle contient m'a déterminé à la remettre au jour, en l'utilisant de la façon la plus profitable à l'élève. J'ai comblé les lacunes qu'elle présentait par des exemples choisis de B. Romberg, J. L. Duport et J. B. Gross, et je me suis efforcé de grouper ces différents éléments dans un ordre systématique et progressif, de façon à former un ensemble qui fasse faire à l'élève des progrès rapides et sûrs. Le professeur devra de bonne heure exercer l'élève à distinguer les tierces majeures et mineures, car la technique du Violoncelle repose en bonne partie sur la différence entre ces deux intervalles.

Le but de cette méthode est donc d'offrir aux commençants une base d'études, nouvelle dans sa forme et éprouvée dans ses éléments, qui, le travail aidant, les conduira rapidement à la virtuosité.

*Johannes Klingenberg*

### The Violoncello,

which was developed from the former Bass-Viol, was first constructed in the 17<sup>th</sup> century, and is the instrument which most resembles the human voice, both in quality and expression.

#### The holding of the instrument.

The pupil must sit on the border of the chair, advance the left foot a little and draw back the right one; the Violoncello is held by means of the legs, that is, in such a manner that the lower edge of the back of the instrument touches the left leg, and the upper edge of the back must lean easily against the body of the player. When using the tail-pin of the instrument, it is necessary to have it so long, that the lowest peg reaches the left ear at about two or three inches distance, so as not to run the risk of striking the left knee with the bow while bowing upon the A string. (Fig. I)

#### The guiding of the bow.

The bow is to be held by the right hand, in such a manner that the tip of the thumb is placed sideways against the corner of the nut; the forefinger must be placed in such a manner as to press the stick with the upper joint; the tip of the middle finger must touch the hair and the other fingers take an easy and natural position adjoining the nut. For the down bow, that is, starting from the nut of the bow, the wrist of the right hand is to be held a little upwards, the elbows and the point of the bow must be lowered and the bow must be drawn across the strings at about three inches from the bridge, whilst the wrist is gradually descending. For the up-bow, that is, starting from the point, the wrist must be raised gradually, so that the bow crosses the strings in a straight line. The hair of the bow in passing over the A, D & G string, is to lean sideways towards the bridge, but on the C string the bow is to be held in such a manner that the full breadth of the hair lies flatly on the strings. (Fig. IV<sup>a</sup> and IV<sup>b</sup>.)

#### The tuning of the Violoncello.

This instrument is tuned in fifths:



in beginning to learn it, it is advisable to tune to the Piano or some other well-tuned instrument by giving the above mentioned notes; when turning the pegs, one ought to press them as far into the peg-box as possible, as they are apt to slip. (Fig. II<sup>a</sup> & II<sup>b</sup>.)

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### Das Violoncell,

eine Umgestaltung der früheren Gambe, ist im Anfange des 17. Jahrhunderts aufgekommen. Es ist dasjenige Instrument, welches der menschlichen Stimme am nächsten verwandt und des höchsten Ausdruckes fähig ist.

#### Haltung des Instrumentes.

Der Spieler setze sich auf den vorderen Teil des Stuhles, strecke den linken Fuss ein wenig aus und setze den rechten Fuss weiter zurück. Das Instrument wird mit den Beinen so gehalten, dass der untere Rand des Bodens an das linke und der untere Rand des Deckels an das rechte Bein zu liegen kommt; der obere Rand des Bodens lehnt sich ganz leicht an den Körper. Wendet man einen Stift (Stachel) an, so wähle man diesen so hoch, dass der unterste Wirbel in gleicher Linie, etwa ein paar cm. vom linken Ohr entfernt ist und man nicht beim Anstreichen der A-Saite Gefahr läuft, an das linke Knie zu stoßen. (Fig. I)

#### Von der Führung des Bogens.

Der Bogen wird mit der rechten Hand so gefasst, dass die Daumenspitze ein wenig seitwärts an die Spitze des Frosches zu liegen kommt, der Zeigefinger so weit vorrückt, dass er mit der Biegung seines obersten Gelenkes auf die Bogenstange, der Mittelfinger mit der Spitze an die Haare und die zwei übrigen Finger ungezwungen an den Frosch und die Stange zu liegen kommen. Der Bogen wird auf der A, D und G-Saite so zum Strich angesetzt, dass die Haarfläche dem Stege zugekehrt erscheint; die C-Saite jedoch muss mit der ganzen Haarfläche angestrichen werden. Beim Herunterstrich (d. h. vom Frosche zur Spitze gezogen) biege man das rechte Handgelenk ein wenig, senke den Ellbogen und auch die Spitze des Bogens ein wenig, führe den Bogen etwa 3 cm. vom Stege entfernt über die Saiten und lasse das Handgelenk langsam einsinken. Im Hinaufstrich (d. h. von der Spitze zum Frosche gezogen) hebe man das Handgelenk nach und nach, damit der Bogen die Saite immer gerade durchschneidet.

#### Von der Stimmung des Violoncells.

Das Instrument wird in Quinten:



gestimmt. Anfangs stimme man womöglich nach dem Klavier oder nach einem anderen Instrument ein, indem man sich oben bezeichnete Töne angibt. Beim Umdrehen der Wirbel übe man einen festen Druck gegen den Wirbelkasten aus, damit der Wirbel nicht herunterschnellt. (Fig. II<sup>a</sup> u. II<sup>b</sup>.)

### Le Violoncelle,

qui est une transformation de la cidevant Gambe, fut construit au 17<sup>me</sup> siècle; c'est l'instrument qui ressemble le plus à la voix humaine et qui possède les qualités nécessaires pour exprimer le mieux les différentes dispositions de l'âme en touchant le cœur par des sons doux et mélodieux.

#### Position du corps pour tenir l'instrument.

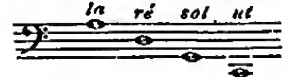
Il faut que l'élève soit assis sur le bord de la chaise, qu'il étende un peu le pied gauche et qu'il retire le pied droit. L'instrument doit être placé entre les jambes, de manière que le bord inférieur du fond touche la jambe gauche, le bord inférieur de la table la jambe droite. Le bord supérieur du fond doit toucher légèrement le corps. Quand on se sert du ferret (goupille), il faut qu'il soit d'une longueur, afin que la cheville la plus basse soit à la hauteur et éloignée à peu près de 2 cm. de l'oreille gauche, pour éviter de pousser contre le genou gauche en touchant la corde de LA. (Fig. I)

#### Manière de tenir l'archet.

On tient l'archet par la main droite afin que le bout du pouce s'incline un peu du côté vers le coin de la hausse, l'index doit s'avancer de manière que la jointure de dessus se place sur la baguette et que le bout du doigt du milieu touche les crins de l'archet, les deux autres doigts doivent se mettre en même temps légèrement sur la hausse et la baguette. En tirant l'archet, c'est à dire, commençant au talon, il faut qu'on tienne le poignet un peu élevé, le coude abaissé ainsi que la pointe de l'archet, qu'on même à travers les cordes, éloigné à peu près de 3 cm. du chevalet en observant que le poignet s'incline peu à peu. En poussant l'archet, c'est à dire, commençant à la pointe, il faut relever le poignet peu à peu, pour que l'archet, en passant sur les cordes, soit en rectangle avec ces dernières. Les crins de l'archet et doivent s'incliner vers le chevalet sur la corde de LA, RÉ et SOL, mais sur la corde de l'UT la tenue de l'archet doit être telle que les crins se trouvent justement au dessus de la baguette. (Fig. IV<sup>a</sup> & IV<sup>b</sup>.)

#### De l'accord du Violoncelle.

On accorde le Violoncelle en Quintes:



Au commencement on fera mieux d'accorder d'après le Piano ou de quelque autre instrument en touchant les notes ci-devant nommées. En tournant les chevilles, pressez la main contre la tête de l'instrument pour éviter que les chevilles ne glissent en arrière. (Fig. II<sup>a</sup> & II<sup>b</sup>.)



FIG. I.

The Violoncello and how it is held; showing correct position of the left hand, position of right arm while bowing at tip and nut of bow, as well as general attitude of player.

Das Violoncello und seine richtige Haltung; correcte Position der linken Hand, richtige Führung des rechten Armes am Frosch und an der Spitze des Bogens, sowohl wie allgemeine richtige Position des Spielers.

Le violoncelle et la manière de tenir l'instrument; position exacte de la main gauche; direction à suivre pour le bras droit, suivant que l'archer est pris au talon ou à la pointe; tenue générale du violoncelliste.





FIG. II a.

Position of the Fin- gers of the left Hand.	Die Haltung der Finger der linken Hand.	Position des doigts de la main gauche.
(Close Position.)	(Enge Lage.)	(Position normale.)



FIG. II b.

Position of the Fin- gers of the left Hand.	Die Haltung der Finger der linken Hand.	Position des doigts de la main gauche.
(Extended Position.)	(Weite Lage.)	(Position écartée.)



FIG. III a.

The Thumb Position on the two upper strings. (See page 92.)

Der Daumeneinsatz auf den beiden oberen Saiten. (Siehe Seite 92.)

Position du pouce sur le la et le ré. (Voir page 92.)



FIG. III b.

The Thumb Position on the two lower strings. (See page 92.)

Der Daumeneinsatz auf den beiden tieferen Saiten. (Siehe Seite 92.)

Position du pouce sur le sol et l'ut. (Voir page 92.)

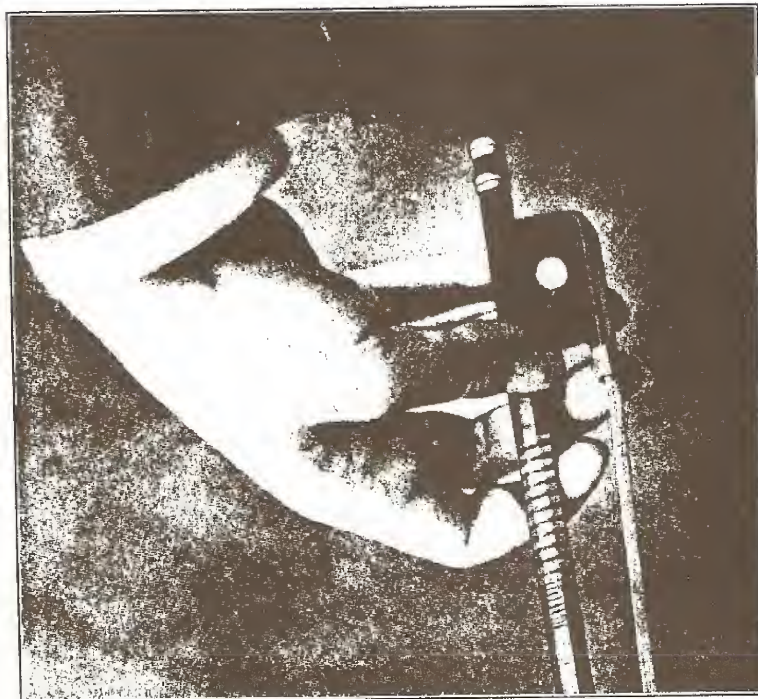


FIG. IV a.

Correct manner of holding the bow. (Position of the fingers and thumb.) Finger und des Daumens) doigts et du pouce.)



FIG. IV b.

Correct manner of holding the bow. (Outer view of the hand and wrist.) Die richtige Haltung des Bogens. (Aussere Ansicht der Hand und des Gelenkes.) Manière de tenir l'archet. (Aspect extérieur de la main et du poignet.)



### The position of the left hand.

The left hand leans against the neck of the instrument, so that the thumb in the first positions rests on the back of the neck opposite the fore and middle finger; the fingers must be in an upright position and are to fall with the utmost strength and precision on the strings. The left arm maintains an easy attitude

### Name of the parts of the Violoncello and of the bow.

1. The top and on the opposite side the back.
2. The ribs.
3. The F holes.
4. The tail-pin.
5. The tail-piece.
6. The finger board.
7. The neck.
8. The saddle.
9. The peg.
10. The peg-box.
11. The scroll.
12. The bridge.
13. The bow-stick.
14. The head or tip.
15. The nut or frog.
16. The hair.

### Benennung der Teile des Violoncells und des Bogens.

1. Die Decke und gegenüber der Boden.
2. Die Zargen.
3. Die F-Löcher.
4. Der Stiften oder Stachel.
5. Der Saitenhalter.
6. Das Griffbrett.
7. Der Hals.
8. Der Sattel.

For those who are interested in the history of the Violoncello "The History of the Violoncello by J. W. v. Wasielewski" can be recommended.

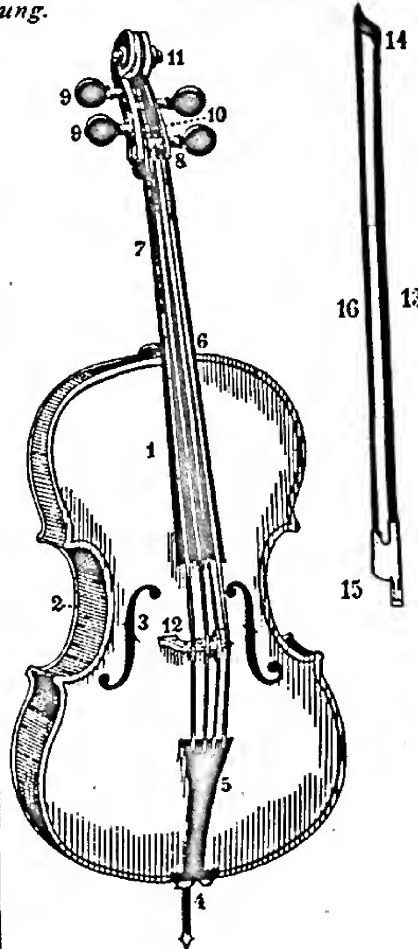
### The rudiments of music, necessary for learning the violoncello.

The five lines employed in the notation as used at present are designated as the staff.

The notes in the Bass-clef are called:

### Von der Haltung der linken Hand.

Die linke Hand legt sich so an den Hals des Instrumentes, dass der Daumen in den ersten Lagen an der hinteren Seite ungefähr gegenüber der Mitte des 1. und 2. Fingers ruht. Die Finger müssen gleichsam wie Hämmer auf die Saiten fallen. Der linke Arm behält eine ungezwungene Haltung.



Violoncello.

Wer sich für den Entwicklungsgang des Violoncells interessiert, dem möge das Werk „Geschichte des Violoncells von J. W. von Wasielewski“ bestens empfohlen sein.

### Kurzgefasste für den Violoncell-unterricht notwendige Elementar-Musiklehre.

Die fünf Linien in der Notenschrift nennt man Notensystem.  
Die Noten heißen im Bassschlüssel:

### De la tenue de la main gauche.

La main gauche doit se placer au manche du Violoncelle de manière que le pouce se trouve en jouant les premières positions du côté du manche à peu près vis-à-vis de l'index et du doigt du milieu; les doigts, en se courbant, tombent comme des marteaux sur les cordes. Le bras gauche conserve une tenue déagée.

### Les noms des parts du Violoncelle et de l'archet.

1. La table et en bas le fond.
2. L'éclisse.
3. Les F.
4. L'épine.
5. Le tire-cordes.
6. La touche.
7. Le manche.
8. Le sillet.
9. Les chevilles.
10. La caisse des chevilles.
11. La coquille.
12. Le chevalet.
13. La baguette.
14. La pointe de l'archet.
15. La hausse de l'archet.
16. Les crins.

9. Die Wirbel.
10. Der Wirbelkasten.
11. Die Schnecke.
12. Der Steg.
13. Die Bogenstange.
14. Der Kopf.
15. Der Frosch.
16. Die Haare.

A ceux qui ont l'intention de s'instruire du développement de l'art de jouer du violoncelle, l'on peut recommander l'ouvrage: L'histoire du Violoncelle, par J. W. de Wasielewski:

Les éléments de la musique, exposés en peu de phrases nécessaires pour celui qui veut apprendre à jouer du Violoncelle.

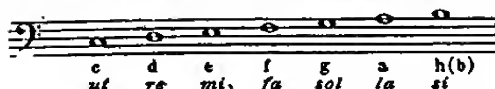
Les cinq lignes de l'écriture de musique notée s'appellent le système de notes.

Les notes s'appellent dans la clef de Fa:

on the lines: Auf den Linien: sur les lignes:	in the spaces: in den Zwischenräumen: dans les espaces intermédiaires:	under the lines: unter den Linien: au dessous des lignes:	over the lines: über den Linien: au dessus des lignes:
f h(b) d f a	a c e g	f c g d a	h(b) c d e f g a
sol si re fa la	la nt mi sol	fa mi re nt	si nt re mi fa sol la



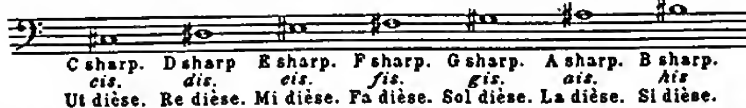
The seven natural tones are called: *Die sieben natürlichen Töne heißen:* | Les sept tons naturels se nomment:



These tones can be raised with the sign # by half a tone and will then be called:

*Dieselben können durch ein vorstehendes Zeichen # (Kreuz) um einen halben Ton erhöht werden und heißen:*

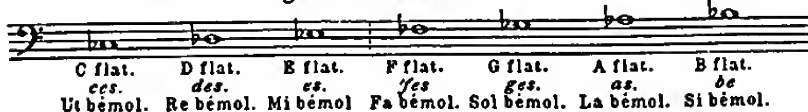
Ces tons peuvent être haussés par le précédent signe # (dièse) d'un demi ton, et dans ce cas, ils se nomment:



The tones can be lowered with the sign b by half a tone and will be called:

*Durch das Zeichen b (Be) werden die Töne um einen halben Ton erniedrigt und heißen:*

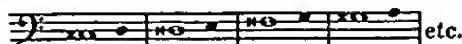
Par le signe bémol b les tons sont baissés d'un demi ton et alors ils se nomment:



The double sharp (x) raises an interval one whole tone higher.

*Das Zeichen x (Doppelkreuz) erhöht die Noten noch um einen halben Ton mehr; z. B.*

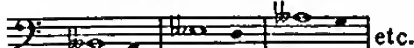
Les doubles dièses (x) haussent les notes de tout un ton.



The double flat (bb) lowers an interval one whole tone.

*Das Doppelbe (bb) erniedrigt die Note um einen ganzen Ton.*

Les doubles bémols (bb) baissent les notes de tout un ton.



The ♮ is called the natural-sign.

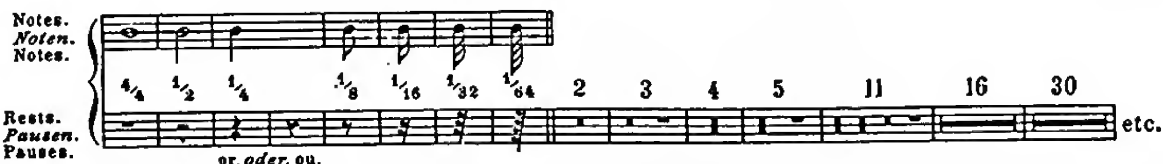
*Das Auflösungs- oder Wiederherstellungszeichen ist ♮.*

Le signe ♮ se nomme un bécarré, qui remplace la note.

The value of notes and rests:

*Der Wert der Noten und Pausen ist folgender:*

La valeur des notes et des pauses:



The dot prolongs the duration of the note or rest after which it is placed, one half in addition to its original value. The second dot gives an additional quarter to the length of the original note.

*Der Punkt nach einer Note oder Pause verlängert dieselbe um die Hälfte ihres Wertes. Der Doppelpunkt verlängert die Note wieder um die Hälfte der Hälfte.*

Le point après une note ou pause les allonge de la moitié de sa valeur.

Les deux points allongent les notes de nouveau de la moitié de la moitié.



Abbreviations.

| *Abkürzungen in der Notenschrift.* |

Abréviations.

written.  
Schreibart:  
Example:



||: || Repetition sign.  
 ^ Sign of repose. (Halt.)

### Scale.

The diatonic scale consists of 5 whole and two half tones.

The half tones of the major scale are between the 3. and 4. and the 7. and 8. interval.

The 6. and 7. interval of the minor scale is raised while ascending; the half tones are between the second and third and the seventh and eighth interval.

The major- and minor-triad consists of the 1. 3. and 5. tone of the scale; for instance.

||: || Wiederholungszeichen.  
 ^ Fermate, Halt- oder Ruhezeichen.

### Tonleiter.

*Die diatonische Tonleiter besteht aus 5 ganzen und 2 halben Tönen.*

*In der Durtonleiter liegen die halben Töne zwischen der 3. zur 4. und 7. zur 8. Tonstufe.*

*In der Molltonleiter wird die 6. und 7. Tonstufe aufwärts erhöht und liegen die halben Töne zwischen der 2. zur 3. und 7. zur 8. Tonstufe.*

*Der Dur- und Molldreiklang besteht aus dem 1. 3. und 5. Ton der Tonleiter, z. B.*

||: || Signe de répétition.  
 ^ fermate ou point de repos.

### Gamme.

La gamme diatonique consiste de cinq entiers et de deux demi-tons.

Dans la gamme majeure les demi-tons sont entre le 3. et 4., et entre le 7. et 8. degré.

Dans la gamme mineure le 6. et 7. degré est élevé en haut et les demi-tons gisent entre le 2. et 3., et entre le 7. et 8. degré.

L'accord majeur et mineur consiste du 1. 3. et 5. ton de la gamme, p. e.



### The keys.

There are 12 major and 12 minor-scales:  
 C major - A minor.

G " - E "

D " - B "

A " - F sharp minor.

E " - C " "

B " - G " "

F sharp major - D sharp minor.

G flat major - E flat minor.

D " " - B " "

A " " - F minor.

E " " - C " "

B " " - G " "

F " " - D " "

The chromatic scale consists of half tones:

### Tonarten.

*Die 12 Dur- und 12 Molltonarten sind:*  
 C dur - A moll.

G " - E "

D " - B "

A " - Fis "

E " - Cis "

B " - Gis "

Fis " - Dis "

Ges " - Es "

Des " - B "

As " - F "

Es " - C "

B " - G "

F " - D "

*Die chromatische Tonleiter besteht aus halben Tönen:*

### Des tons.

On a 12 tons majeurs et 12 mineurs:  
 Ut majeur - La mineur.

Sol " - Mi "

Re " - Si "

La " - Fa dièse mineur.

Mi " - Ut " "

Si " - Sol " "

Fa dièse majeur - Re dièse mineur.

Sol bémol majeur - Mi bémol mineur.

Re " " - Si " "

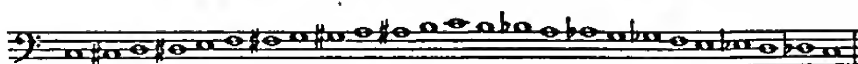
La " " - Fa mineur.

Mi " " - Ut " "

Si " " - Sol " "

Fa majeur - Re "

La gamme chromatique consiste de demi-tons:



Enharmonic tones are:

Enharmonische Töne sind:

Tons enharmoniques:

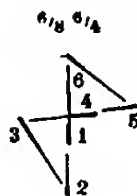
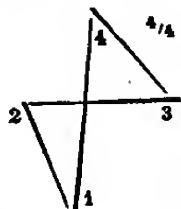


## De la mesure

The natural accents of time of the  $C = 4/4$  measure fall upon the 1. and 3. beats; of the  $2/4$ ,  $3/4$ ,  $2/2$ , and  $3/8$  measure upon the first; of the  $6/8$ , and  $6/4$  measure upon the first and fourth; of the  $9/8$  upon the first, fourth and seventh and of the  $12/8$  measure upon the first, fourth, seventh and tenth beat. The time is beaten in the following manner:

Der schwere Taktteil fällt im  $\frac{1}{4}$  C auf den 1. und 3. Taktteil, im  $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$   $\frac{1}{2}$  auf den ersten, im  $\frac{3}{8}$   $\frac{3}{8}$   $\frac{3}{8}$  auf den 1. und 4. in  $\frac{9}{8}$  auf den 1. 4. und 7. und in  $\frac{12}{8}$  Takt auf den 1. 4. 7. und 10. Taktteil. Der Takt wird gegeben:

Le temps fort tombe dans la mesure à  $4/4 = C$  sur la 1. et 3. part de mesure, dans la mesure à  $2/4$ ,  $3/4$ ,  $2/2$ ,  $3/8$  sur la première, dans la mesure à  $6/8$ ,  $6/4$  sur la première et quatrième, dans la mesure à  $9/8$  sur la 1. 4. et 7., et dans la mesure à  $12/8$  sur la 1. 4. 7. et 10. part de mesure. On bat la mesure ainsi:



### Des clefs.

*Bei dem Violoncell sind wegen des grossen Tonumfanges des Instrumentes drei Schlüssel gebräuchlich. Sie sind hier nach ihrem Einklang zusammengestellt.*

Pour le violoncelle on fait usage de trois clefs à cause du grand diapason de cet instrument. Elles sont exposées ici selon leur unisson.

The image shows a musical score for three parts: Soprano, Tenor, and Violin. The Soprano part is written in a soprano clef (C1) with a key signature of one flat (B-flat). The Tenor part is written in a tenor clef (C3) with a key signature of one flat. The Violin part is written in a treble clef (C4) with a key signature of one flat. The lyrics are in German and Latin. The Soprano part has the lyrics: "Gott erhebe dich, du frommer Mann, der du die Welt erlöset hast." The Tenor part has the lyrics: "Gott erhebe dich, du frommer Mann, der du die Welt erlöset hast." The Violin part has the lyrics: "Gott erhebe dich, du frommer Mann, der du die Welt erlöset hast." The score is divided into two systems. The first system contains the first two measures, and the second system contains the next two measures. The Soprano part has a melodic line with a range of approximately two octaves. The Tenor part has a similar melodic line. The Violin part has a more active, rhythmic line. The lyrics are written below the notes, with some words in Latin (e.g., "ut remi fa", "sol la si ut remi fa", "sol la si ut remi fa sol la si ut", "de f ga ah(b) e d e f ga", "remi fa sol la si ut remi fa sol la").

**Soprano-clef.**  
*Soprano-Schlüssel.*  
Clef de sol.

**Tenor-clef.**  
*Tenor-Schlüssel.*  
Clef de sol.

**Treble-clef.**  
*Violin-Schlüssel.*  
Clef de Sol.

*Der Violinschlüssel nach älterer Art ist eine Oktave tiefer zu spielen, so dass hier der erste Ton (z. B.) G als leere Saite zu nehmen wäre.*

La clef de sol de l'ancien ordre doit être jouée une octave plus basse, si que le premier ton, par exemple sol, doit être considéré comme la corde vi-

## Die Positionen

*worden im 2. Heft dieser Schule eingehend behandelt; hier folgt nur ein kurzes Beispiel der Gebräuchlichsten für den Anfang auf der A und D Saite ohne Vorzeichen.*

**Les positions**

seront expliquées en détail dans la deuxième partie; voici un exemple des positions les plus en usage pour commencer sur la première et deuxième corde.

A string.  
*A Saite.*  
 La corde.

I. Position.      II. Position.      III. Position.      IV. Position.      Flageolet.  
 V. Position.

D string.  
*D Saite.*  
 Re corde.

Flageolet.

In the fourth position the hand rests against the body of the instrument.

Harmonics are produced by touching the strings very lightly, without pressing them down.

In playing Harmonics, half of the string will produce the octave of the same.

One third, the fifth of the string in the second octave.

One fifth, the third of the string in the second octave.

The half of the half, the second octave of the string.

### Pizzicato

Pizzicato is not produced by playing with the bow, but by pulling the string with the forefinger, of the right hand, while the thumb rests upon the side of the finger-board.

*Bei der 4. Position setzt sich die Hand auf den Korpus des Instrumentes.*

*Flageolet wird hervorgebracht, indem der Finger die Saite ganz leicht berührt, ohne aufzudrücken.*

*Die Hälfte der Saite gibt im Flageolet die Oktave derselben.*

*Ein Drittel, eine Quinte der Saite in der 2. Oktave.*

*Ein Fünftel, eine Terze der Saite in der 2. Oktave.*

*Die Hälfte der Hälfte, die 2. Oktave der Saite.*

### Pizzicato

*Die Bezeichnung pizzicato steht bei Stellen, welche nicht mit dem Bogen gestrichen, sondern mit dem Zeigefinger der rechten Hand angespielt werden, während der Daumen sich an die Seite des Griffbrettes setzt.*

Dans la quatrième position la main se met sur le corps de l'instrument.

Les tons du Flageolet (harmoniques) sont produits en touchant la corde très légèrement du doigt sans la presser.

Si l'on touche la moitié de la corde en Flageolet, le ton est celui de l'octave de la corde.

Si l'on en touche le tiers, le ton est celui de la quinte de la corde, dans la deuxième octave.

Si l'on en touche la quinte, le ton est celui de la tierce de la corde dans la 2. octave.

Si l'on en touche la moitié de la moitié, le ton est celui de la 2. octave de la corde.

### Pizzicato

Le nom „Pizzicato“ est adopté à des passages, qui ne sont pas joués de l'archet, mais touchés de l'index de la main droite, durant que le pouce se met sur le côté du manche.



# Signs and Abbreviations

Zeichen und Abkürzungen — Signes et Abréviations

▢ Down bow  
 V Up bow  
 W.B. Whole bow  
 U.H. Upper half of bow  
 L.H. Lower half of bow  
 N. Nut of bow  
 M. Middle of bow  
 P. Point of bow  
 — Keep the fingers in position

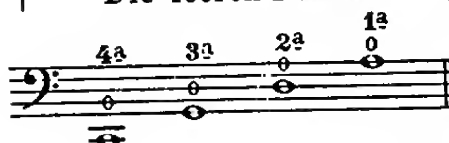
▢ Herunterstrich  
 V Hinaufstrich  
 W.B. Ganzer Bogen  
 U.H. Oberer halber Bogen  
 L.H. Unterer halber Bogen  
 N. Frosch des Bogens  
 M. Mitte des Bogens  
 P. Spitze des Bogens  
 — Liegenlassen der Finger

▢ Tirez  
 V Poussez  
 W.B. Tout l'archet  
 U.H. Moitié supérieure de l'archet  
 L.H. Moitié inférieure de l'archet  
 N. Talon de l'archet  
 M. Milieu de l'archet  
 P. Pointe de l'archet  
 — Laissez les doigts en place

The Open Strings

Die leeren Saiten

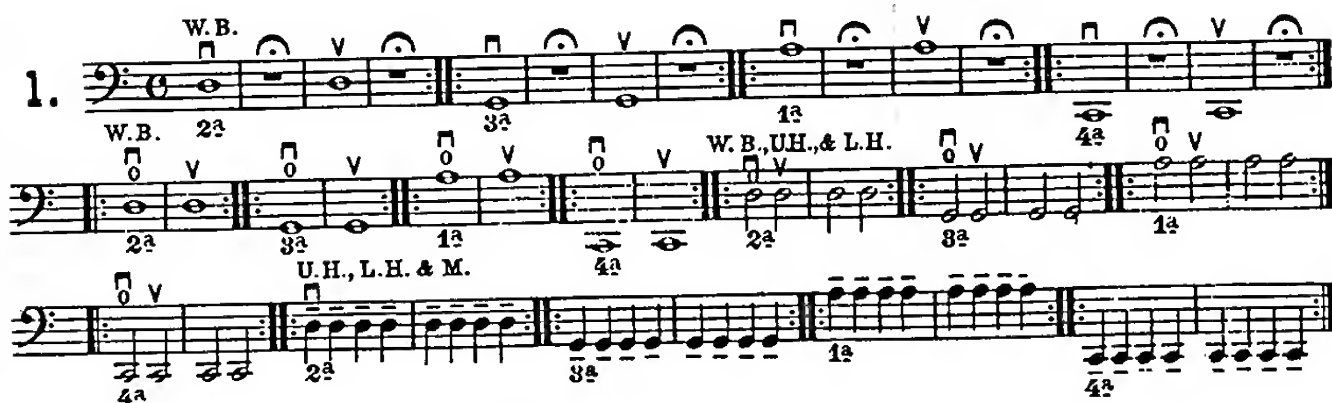
Les Cordes à vide



Bowing Exercises

Strich-Übungen

Exercices de l'archet



First Position  
(Short stretch, minor third)

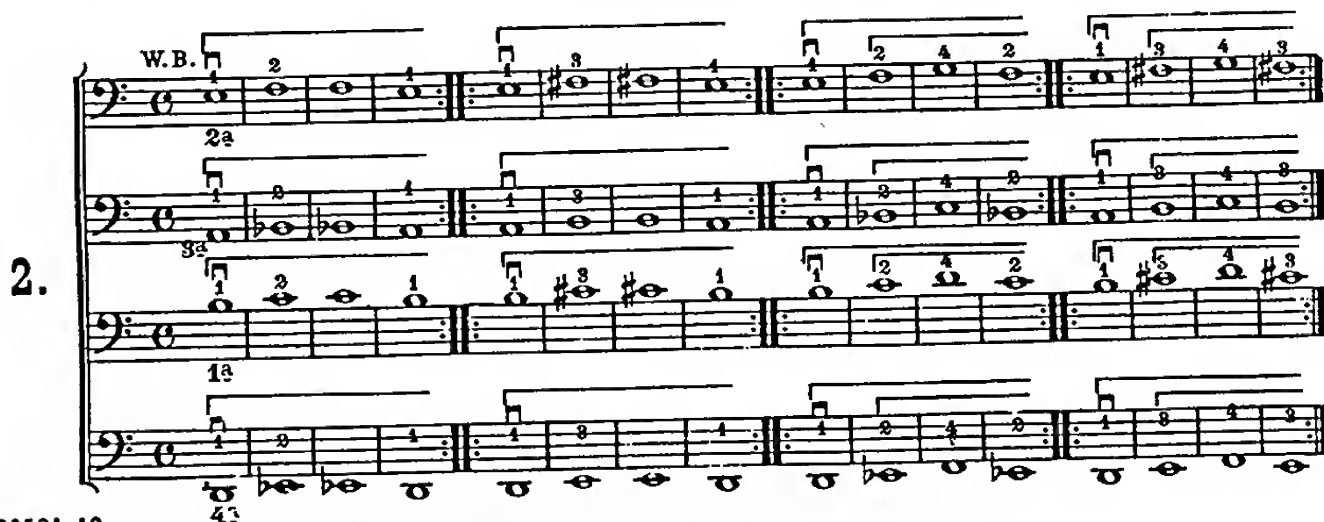
Erste Lage  
(Kleine Spannung, kleine Terz)

Première Position  
(Petite Extension, Tierce mineure)

Finger - Exercises

Finger - Übungen

Exercices de doigts



The image displays a page of musical notation for guitar, consisting of 12 staves. Each staff begins with a bass clef. The notation includes various musical symbols such as notes, rests, and bar lines. Above the staves, there are numerous fingerings indicated by numbers 1-4 and 0 (for natural). Some staves also have slurs and ties. The music is organized into measures, with some measures containing multiple notes and others being single notes or rests. The overall style is that of a traditional guitar tablature or a simplified musical score for guitar.

# Notes of different values

All bowing exercises are also to be practised on all the strings.

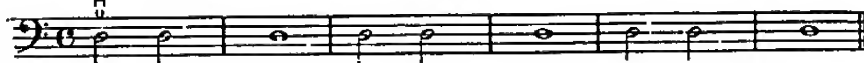
# Noten von ungleichem Werte

Sämtliche Strichübungen sind auch auf den anderen Saiten zu studieren.

# Notes de valeurs inégales

Tous les exercices de l'archet à travailler sur toutes les cordes.

W.B.



Lento Pupil.- Schüler.- L'élève.

W.B.

mf 2<sup>a</sup>

Teacher.- Lehrer.- Le maître.

3.



Lento W.B.

mf 3<sup>a</sup>

4.



Lento W.B.

mf 1<sup>a</sup>

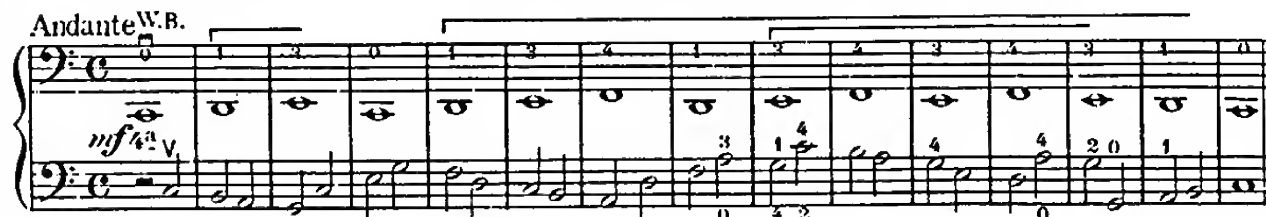
5.



Andante W.B.

mf 4<sup>a</sup> V

6.



W.B.

W.B.

W.B.

W.B.

W.B. V

W.B. V



Largo W.B.

mf 1<sup>a</sup>

7.



W.B.

8. *Largo* *mf*

9. *Largo* *mf*

Exercises on 2 Strings  
(Wrist)

Übungen auf 2 Saiten  
(Handgelenk)

Exercices sur 2 Cordes  
(Poignet)

10. W.B.

11. *Largo* W.B.

12. *Largo* *mf*



12

Largo

W.B.2

13.

*mf*

Andante

W.B.

14.

*mf*

Fifths

(Simultaneous placing of one finger  
on 2 Strings)

Quinten

(einen Finger über 2 Saiten legen)

Quintes

(Poser un doigt sur 2 Cordes)

15.

Largo

W.B.2

*mf*

16. **Largo**  
W.B. 2

17. **Largo**  
W.B. 1

### Exercises on 3 Strings (Wrist)

## Übungen auf 3 Saiten (Handgelenk)

### Exercices sur 3 Cordes (Poignet)

18. W.B., L.H., U.H. & M.

The musical score for exercise 18 consists of four staves, all using bass clefs and common time signatures. The first two staves are grouped by a brace on the left. The notation includes various note values (half notes, quarter notes, eighth notes), rests, and repeat signs. Above the first staff, the initials 'W.B.' are written, and above the second staff, the initials 'W.B., L.H., U.H. & M.' are written. The score is divided into several measures, with repeat signs indicating sections to be played multiple times.

19. *Largo*  
WB. 4 0 4 1 4 1 4 2 1 4 2 0 1 4 1 4 3 0 4 0 4 0 4 0 2 0 1 0 0 4 0 8

0 8 0 2 1 4 1 4 2 0 2 0 4 2 4 2 0 0 0 1 0 4 0 2 0 0 0 1 4 0 1

2 4 1 2 4 1 2 4 0 2 4 0 1 4 0 1 2 1 0 4 2 1 0 4 0 4 1 4 0 3 0 8 4

**Largo**

The image shows a musical score for a piece titled "Largo" by W.B. 4. The score is written for a piano and a double bass. The piano part is in the upper staves, and the double bass part is in the lower staves. The music is in 4/4 time. The piano part features a melody with various fingerings indicated by numbers 1-4. The double bass part provides a harmonic accompaniment. The score includes a dynamic marking of *mf* (mezzo-forte) and a tempo marking of "Largo". The score is divided into four systems, each with two staves. The first system starts with a piano introduction marked "20.". The score concludes with a final cadence in the double bass part.

## Exercises on 4 Strings

### (Wrist)

## Übungen auf 4 Saiten (Handgelenk)

## Exercices sur 4 Cordes

(Poignet)

21. 

### Scale of C major

## C dur-Tonleiter

### Gamme d'Ut majeur

WB. 0 1 8 4 0 1 8 4 0 1 2 4 0 1 2 1 0 4 2 1 0 4 8 1 0 4 8 1 0

CHORD-ACCORD WB. 0 8 0 4 1 4 2 1 1 4 0 8 0 0 8 0 3 0 4 0 4 1 4 1 4 2 4 1 4 1 4 1 4 0 4 0 3 0

22. W.B. *V*

23. Adagio W.B. *mf*

THIRDS - TERZEN - TIERCES

24. W.B.

25. Adagio W.B. *mf*



SIXTHS \_ SEXTEN \_ SIXTES

26. W.B. OCTAVES, OCTAVES

OCTAVES \_OKTAVEN

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It includes various musical symbols such as notes, rests, and fingerings (1, 2, 3, 4). The key signature has one flat (B-flat). The tempo/mood is marked 'W.B.' (Moderato). The notation is divided into measures by vertical bar lines, with repeat signs (double dots) indicating repeated sections.

[illegible]

## Lento

27. *Lento*  
W.B. 4. *mf*

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some triplets and sixteenth notes. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The score is written in a simple, clear style, with a focus on the melody and the piano accompaniment.

A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a bass line. The melody is in G major and 4/4 time. The bass line is in G major and 4/4 time. The melody is written on a single staff with a treble clef. The bass line is written on a single staff with a bass clef. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style.

## Playing two Strings together

### Anstreichen zweier Saiten

## Doubles Cordes

The first system of musical notation for 'The Song of the Lark' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'W.B.M.' and 'V'.

### Scale of G major

### G dur-Tonleiter

### Gamme de Sol majeur

W.B.  $\square$  1 3 4 0 1 3 4 0 1 2 4 4 2 1 0 4 3 1 0 4 3 1 0 0

28.

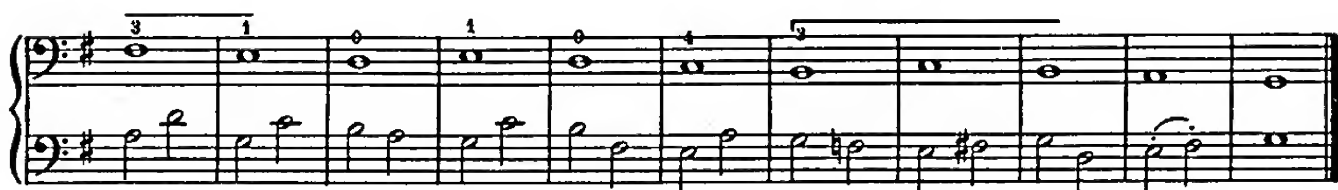
A single staff of music in bass clef with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes. There are two bracketed sections: the first bracket covers the first six notes, and the second bracket covers the last four notes. A circled '8' is placed above the eighth note, and a circled '5' is placed above the thirteenth note. The piece ends with a double bar line and a final note.

CHORD - ACCORD

17



Andante



Adagio



Tied Notes  
(Legato)

Gebundene Noten  
(Legato)

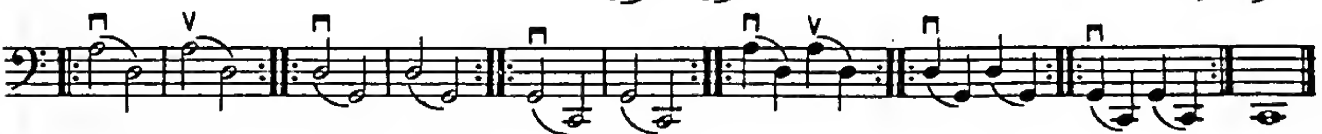
Notes liées  
(Legato)



Wrist - Exercises

Handgelenk-Übungen

Exercices du Poignet



## Andante

33. W.B.

W.B.

W.B.

CHORD - ACCORD

## Andante

34. W.B.

## Andante

35. W.B.

W.B.

## Lento

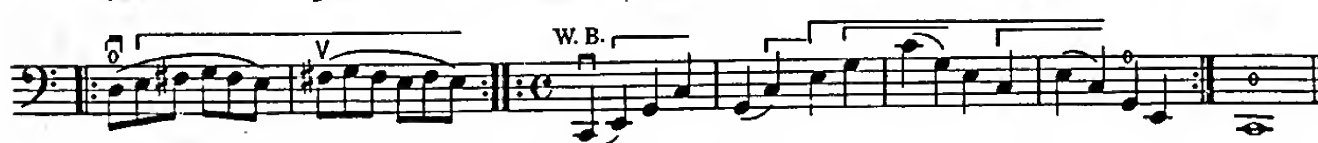
36. W.B.



On all 4 Strings, slowly at first,  
and gradually faster.

Auf allen 4 Saiten, erst langsam,  
dann schneller.

Sur les 4 Cordes, d'abord lente-  
ment, puis plus animé.





## Andante

40. *mf* W.B. 2

## THIRDS - TERZEN - TIERCES

41. W.B.

42. W.B.

43. *mf* Moderato W.B. 4



On all 4 String, slowly at first, and gradually faster

Auf allen 4 Saiten, erst langsam, dann schneller.

Sur les 4 Cordes, d'abord lente - ment puis plus animé

W.B.



W.B.

Andante

45



Wrist-Exercises

Handgelenk-Übungen

Exercices du Poignet



## Allegretto

## BARCAROLE

47

W.B.

*mf*

Double Stops | Doppelgriffe | Doubles Cordes

This musical exercise is in G major, 6/8 time, and consists of 16 measures. It is divided into three sections: the first four measures focus on double stops, the next four on double griffe (Doppelgriffe), and the final eight measures on double cordes (Doubles Cordes). The notation includes various fingerings and articulation marks such as accents and slurs.

First Position  
(Long stretch, major third)

Erste Lage  
(Grosse Spannung, grosse Terz)

Premiere Position  
(Grande Extension, Tierce majeure)

48

W.B.

On the 4 Strings. Auf allen 4 Saiten. Sur les 4 Cordes

Scale of F major | F dur-Tonleiter | Gamme de Fa majeur

W.B.

Chord Accord

This musical exercise is in F major, 4/4 time, and consists of 16 measures. It is divided into three sections: the first four measures are the scale of F major (F dur-Tonleiter / Gamme de Fa majeur), the next four are the F major chord (F dur-Tonleiter / Gamme de Fa majeur), and the final eight measures are a series of chords (Chord Accord). The notation includes various fingerings and articulation marks such as accents and slurs.



## Andante

W.B.

53.

B flat major Scale

B dur-Tonleiter

Gamme de Si bémol majeur

CHORD- ACCORD

W.B.

54.

Moving the first finger a semitone,  
without changing the position of the  
thumb.

Hin- und Herrücken des ersten Fin-  
gers um einen halben Ton, ohne die  
Daumenlage zu verändern.

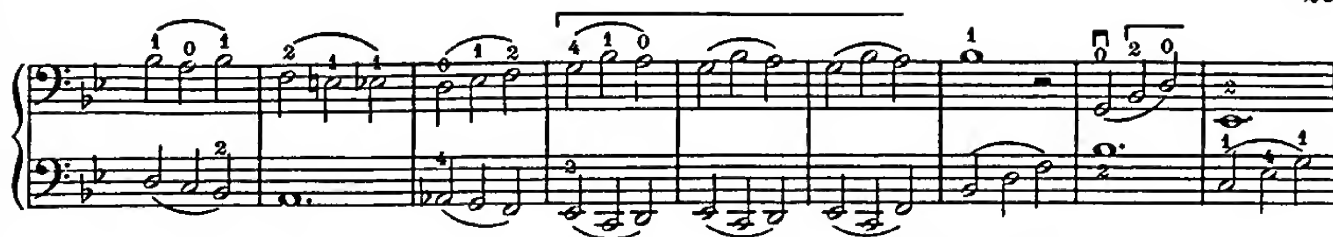
Glissement du premier doigt d'un  
demi-ton sans changer de position.

Allegro moderato

W.B.

55.





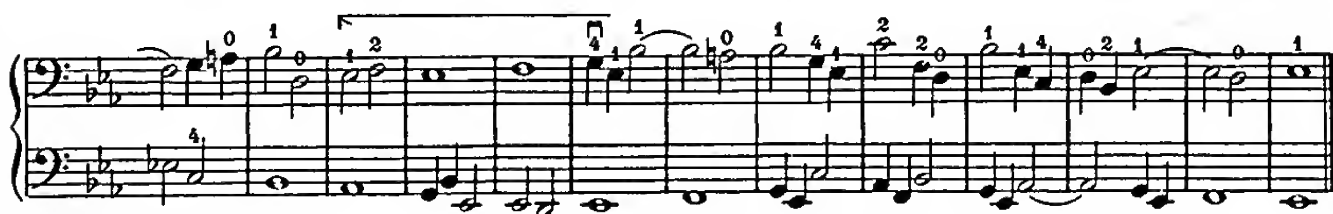
E flat major Scale

Es dur-Tonleiter

Gamme de Mi bémol majeur



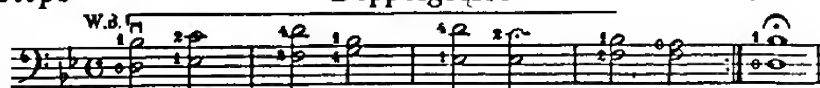
Chord. Accord



Double Stops

Doppelgriffe

Doubles Cordes



### Division of the Bow

### Einteilung des Bogens

## Division de l'archet

58.

W.B. U.H. W.B. M.

V L.H.

Short Bow (Wrist) | Kurzer Strich (Seitliche Handbewegung) | Coup d'archet bref (Poignet)

M. N. P. W.B. U.H. W.B. L.H.

L.H. W.B. U.H. W.B. L.H. W.B. L.H. L.H. M. L.H. N. N. L.H. M. L.H. N. L.H. N.

U.H. P. U.H. M. M. U.H. P. U.H. M. U.H. M. W.B. W.B. W.B. W.B. U.H. W.B.

W.B. P. W.B. N. W.B. N. W.B. N. W.B. P. W.B. N. W.B. P. W.B. N.

59. *Andante con moto*

W.B. *mf*

W.B. U.H.

W.B. U.H.

W.B. U.H. M. *cresc.* *f* L.H. W.B.

**Allegro moderato**  
M., N. & P.

27

60. *f sempre*

**Tempo di Minuetto**

61. *mf*

62. *W.B. P. W.B. N. U.H. P. U.H. M. U.H. U.H. U.H. U.H.*  
*L.H. M. L.H. N.*  
*U.H. L.H. & M. U.H. U.H. W.B. U.H. & L.H.*  
*U.H. P. U.H. M. U.H. P. U.H. M. V 0 0 1 0 3 0 4 0*  
*M. 0 0 1 0 2 4 U.H. 0 0 1 2 3*  
*U.H. 0 0 1 0 U.H. 0 0*  
*W.B. P. W.B. N. N. W.B. P. W.B. M. U.H. M. U.H. P.*  
*Allegro U.H. P. U.H. M. U.H. P. P.*  
*mf*  
*U.H. M. U.H. P. P. V*  
*W.B.*

# RONDINO

29

64

*Giocoso*

U. H. M. U. H. M. U. H. M.

*mf sf sf p*

U. H. M. U. H. M. U. H. M.

*sf sf fp*

U. H. M. U. H. M. U. H. M.

*fp p fp*

U. H. W. B. P. U. H. M. U. H.

U. H. M. U. H. M. U. H. M.

*sf p sf*

M. M. U. H.

*fp fp*



Long stretch, major third. The thumb moves a semitone higher

Grosse Spannung, grosse Terz. Der Daumen rückt um einen halben Ton höher

Grande extension, Tierce majeure. Glisser le pouce d'un demi-ton au-dessus



Scale of D major

D dur-Tonleiter

Gamme de Ré majeur



Chord - Accord



Andante

W.B.

U.H.

W.B.

L.H.

M.

U.H.

W.B.

U.H.



Thirds - Terzen - Tierces

U.H.

P.

U.H.

U.H. P. U.H. M. 3 4 0 2 2 4 4 1 2 2 4 1 0 2 L.H. W.B.

69. *Allegro* *f* W.B. U.H. M. L.H. W.B. W.B. N. W.B. W.B. N. 0 4

70. W.B. N. 0 2 P. W.B. 3 N. 1 P. U.H. 4 0 4 1 0 P. U.H. M. 1 1 0 4 1 0 2 1 L.H. M. L.H. 0 W.B.

71. *Moderato* *mf* W.B. 2 2 0 4 0 1 4 2 0 1 2 0 2 1 2 4 1 0 4 2 0 2 4 3 0 3 1 0

72. *Allegretto* *mf* U.H. M. U.H. 0 M. U.H. 1 0 M. 2 3

U.H. 4 M. 2 U.H. 2 M. 4 0 1 3 1 2 4 1 3 1 4 L.H. W.B.



## Moderato



## Allegro moderato



## Different Bowings

## Stricharten

## Coups d'archet



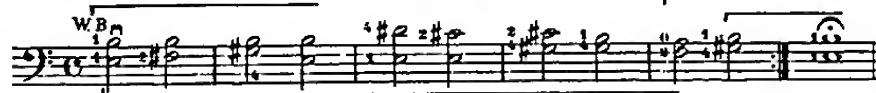
## Andante



## Double Stops

## Doppelgriffe

## Doubles Cordes



## A Minor Scale

## A moll - Tonleiter

## Gamme de La mineur

## Melodic — Melodisch — Mélodique



## Harmonic — Harmonisch — Harmonique



34 CHORD... ACCORD

78. U.H. W.B. U.H.

Moving the fourth finger a semitone, without changing the position of the thumb. | Hin-und Herrücken des vierten Fingers um einen halben Ton, ohne die Daumenlage zu verändern. | Glissement du quatrième doigt d'un demi-ton sans changer de position.

79. W.B. U.H.

80. Moderato W.B. mf

L.H. W.B. W.B. L.H.

81. Allegro moderato U.H. P. U.H.

U.H. P. U.H. P. U.H. M. U.H. W.B.

82. M. W.B.



## Melodic — Melodisch — Mélodique



## Harmonic — Harmonisch — Harmonique



## CHORD - ACCORD



## Extended First Position

The first finger is stretched a semitone higher and placed beside the second.

## Erhöhte erste Lage

Der erste Finger rückt bei grosser Spannung einen halben Ton höher, wird neben den zweiten gestellt.

## Première Position avancée

Le premier doigt glisse d'un demi-ton plus haut, avec grande extension, pour se placer à côté du second.



Allegro moderato

U.H. U.H.

85

Andante con moto

W.B.

86

B minor Scale

H moll-Tonleiter

Gamme de Si mineur

Melodic — Melodisch — Mélodique

W. B.

Harmonic — Harmonisch — Harmonique

W. B.

CHORD - ACCORD

**Allegro moderato**

[illegible]

## Andante

88. *Andante*  
W.B. *mf*

Measures 1-6 of the musical score. The right hand part features a melodic line with various ornaments and fingerings. The left hand part has a bass line with some rests. The tempo is marked *Andante* and the dynamic is *mf*.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 2/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a key signature change from one sharp to two sharps (F# and C#) in the middle. The melody features a series of eighth and sixteenth notes, with some triplets. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and single notes in the right hand. The score ends with a double bar line.

**Allegro!**

89. **Allegro**

M. U.H. M. U.H. U.H. P. U.H. M. U.H.

*mf*

3 1 4 3 1 4 2 2 0

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 2/4 time. The score is written for voice and piano. The piano part includes a left hand and a right hand. The right hand has several measures with triplets and chords, some marked with 'M.' (Major) and 'U.H.' (Unison). The left hand has a bass line with some triplets and chords. The score ends with a double bar line.

## D minor Scale

## D moll-Tonleiter

## Gamme de Ré mineur

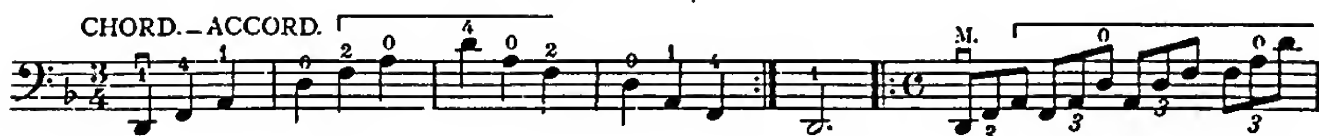
Melodic... Melodisch... Mélodique



Harmonic... Harmonisch... Harmonique



CHORD... ACCORD.

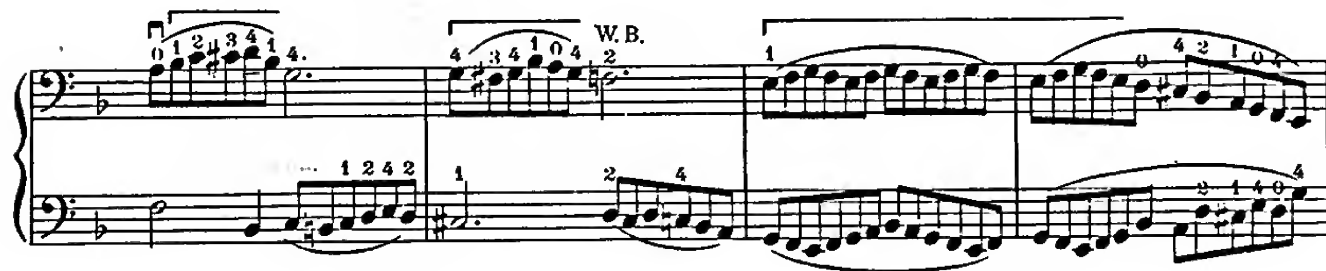


Allegro non troppo



Allegro non troppo





G Minor Scale

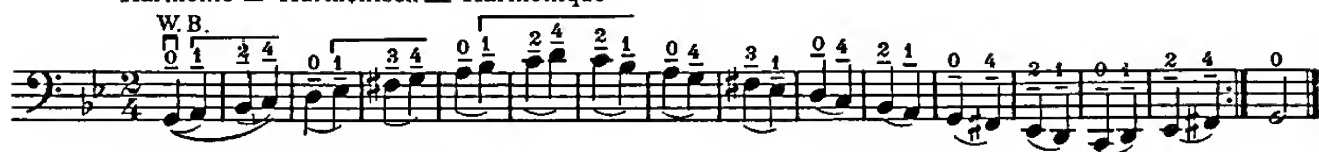
G moll-Tonleiter

Gamme de Sol mineur

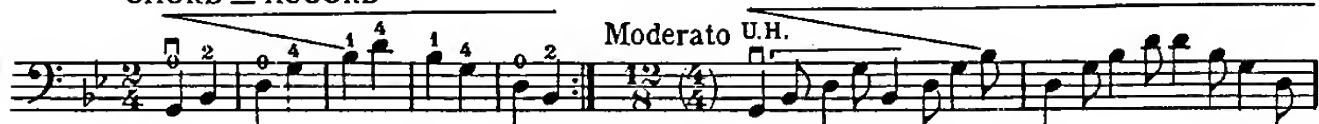
Melodic — Melodisch — Mélodique



Harmonic — Harmonisch — Harmonique



CHORD — ACCORD



## Allegro moderato

92. *mf*

Exercise 92 consists of four systems of piano music. Each system has a treble and bass staff. Fingerings are indicated by numbers 1-4 above or below notes. Articulations include slurs, accents, and breath marks (M., U.H., W.B., L.H.). The first system starts with a *mf* dynamic. The second system includes a 'V' (accusato) marking. The third system includes a 'V' marking. The fourth system includes a 'V' marking.

Contraction and extension of the  
fourth finger

Hin- und Herrücken des vierten  
Fingers bei grosser Spannung

Glissement du quatrième doigt dans  
les deux sens avec grande extension

93.

Exercise 93 is a single system of piano music. It features a treble and bass staff. Fingerings are indicated by numbers 1-4 above or below notes. The exercise is divided into three sections by double bar lines, each with a different articulation: W.B. (first section), L.H. (second section), and M. (third section).

C minor Scale

C moll-Tonleiter

Gamme d'Ut mineur

Melodic. Melodisch. Mélodique

Exercise 94 is a single system of piano music. It features a treble and bass staff. Fingerings are indicated by numbers 1-4 above or below notes. The exercise is divided into three sections by double bar lines, each with a different articulation: W.B. (first section), L.H. (second section), and M. (third section).

Harmonic. Harmonisch. Harmonique



The musical score is divided into five systems, each featuring a piano (P) and guitar (G) part. The key signature is one flat (B-flat major or D minor), and the time signature is 3/8.

- System 1:** The guitar part begins with a series of eighth notes and rests, marked with fingerings (0, 2, 4, 1, 4, 2, 4, 1, 4, 0, 2). The piano part follows with a similar rhythmic pattern. Above the guitar staff, the notation "M. U.H. M. U.H. M. U.H." is written, indicating up-bow techniques.
- System 2:** The guitar part continues with eighth notes and rests, marked with fingerings (0, 2, 4, 1, 4, 2, 4, 1, 4, 0, 2). The piano part follows with a similar rhythmic pattern. Above the guitar staff, the notation "M." is written.
- System 3:** The guitar part continues with eighth notes and rests, marked with fingerings (0, 2, 4, 1, 4, 2, 4, 1, 4, 0, 2). The piano part follows with a similar rhythmic pattern. Above the guitar staff, the notation "U.H." is written.
- System 4:** The guitar part continues with eighth notes and rests, marked with fingerings (0, 2, 4, 1, 4, 2, 4, 1, 4, 0, 2). The piano part follows with a similar rhythmic pattern. Above the guitar staff, the notation "W.B." is written.
- System 5:** The guitar part continues with eighth notes and rests, marked with fingerings (0, 2, 4, 1, 4, 2, 4, 1, 4, 0, 2). The piano part follows with a similar rhythmic pattern. Above the guitar staff, the notation "W.B." is written.

The score includes various musical notations such as notes, rests, and fingerings, along with specific guitar techniques like "U.H." (up-bow) and "W.B." (wrist bend). The tempo is marked "Moderato" and the dynamics include "mf".

95

Different Bowings

Stricharten

Coups d'archet.

96

Chromatic Scale  
(in the first position without alter-  
ing position of the thumb)

Chromatische Tonleiter  
(in erster Lage, ohne Veränderung der  
Daumenlage)

Gamme chromatique  
(dans la première position, sans chan-  
ger la position du pouce)

97

Technical Finger-Exercises (On all 4 Strings)

Geläufigkeits-Übungen (Auf allen 4 Saiten)

Exercices de Vélocité (Sur les 4 Cordes)

98. W.B. V

*p*

*dolce*

*portato*

*simile*

*cresc.*

*f*

*dim.*

*p*

*D.C. al Fine*

Technical Finger-Exercises  
(On all 4 Strings)

Geläufigkeits-Übungen  
(Auf allen 4 Saiten)

Exercices de Vélocité  
(Sur les 4 Cordes)

98. W.B. V

2

W.B.

U.H.P. U.H.M. U.H.P. U.H.M.

## Allegro moderato

99.

W. B. 4 0 2 0 4 0 U. H. W. B. 2 U. H. V

*p*

*cresc.* *f* *decresc.*

*p dim.* *pp*

W. B. U. H. W. B.

*p*

*cresc.* *f* U. H.

*dim.* *p* W. B. V

W. B. V *p*

20501-40

A piano score for a piece titled 'Allegro moderato'. The score is written for two staves, treble and bass clef. It consists of seven systems of music. The first system starts with a piano (p) dynamic and includes fingerings (4, 0, 2, 0, 4, 0) and articulation marks (W. B., U. H., V). The second system features a crescendo (cresc.) leading to a forte (f) dynamic, followed by a decrescendo (decresc.). The third system includes a piano diminuendo (p dim.) and a pianissimo (pp) section. The fourth system returns to a piano (p) dynamic. The fifth system shows a crescendo (cresc.) leading to a forte (f) dynamic. The sixth system includes a decrescendo (dim.) and a piano (p) section. The seventh system ends with a piano (p) dynamic and a final cadence. The score is marked with various fingerings, articulation marks (W. B., U. H., V), and dynamic markings (p, f, cresc., decresc., dim., pp).



On the 4 Strings — Auf allen 4 Saiten — Sur les 4 Cordes



Rhythmical Exercises | Rhythmische Übungen | Exercices de Rythme



## Allegro

104. *W.B.* *mf* *3/4* *2 3 0 1* *0* *0 1 2 4 0 1* *2* *1 0 4 2* *0* *2* *0 1 3* *0* *0 4 2*

105. *M.* *U.H.M.* *U.H.M.* *U.H.* *U.H.* *P.* *U.H.M.* *U.H.P.* *U.H.* *M.* *U.H.*

*P.* *U.H.* *M.* *U.H.* *P.* *U.H.* *U.H.* *P.* *U.H.* *U.H.P.* *U.H.* *U.H.P.* *U.H.M.*

*U.H.P.* *U.H.M.* *U.H.* *P.* *U.H.M.*

## The half Position

Hand and thumb to be placed a semitone from the nut; the second finger takes the former position of the first.

## Die halbe Lage

Hand und Daumen rücken einen halben Ton nach dem Sattel, der zweite Finger nimmt die frühere Stelle des ersten Fingers ein.

## La Demi-Position

Le premier doigt doit être placé à un demi-ton de la corde à vide, le deuxième prenant alors la place du premier.

106. *W.B.* *1 2 3 4* *4 3 2 1* *1 2* *1 2* *1 2* *1 2*

*1a* *2a* *3a* *4a*

*Enharmonie - Enharmonisch - Enharmonique*

*1a* *2a* *3a* *4a*

*Enharmonie - Enharmonisch - Enharmonique*

## On the 4 Strings - Auf allen 4 Saiten - Sur les 4 Cordes

*W.B.* *1 2 3 4* *0 1 2 3* *0 1 2 3* *0 1 2 3* *0 1 2 3*



107. *Moderato* *mf*

W.B. W.B. W.B. U.H.

### Change of Positions

## Lagen - Wechsel

## Changements de Positions

[illegible]

## Double Stops

## Doppelgriffe

## Doubles Cordes

# List of the Principal Words used in Modern Music

## With their Abbreviations and Explanations

<b>A.</b> . . . . .	to, in or at; <i>a tempo</i> , in time	<b>Messo-piano (mp)</b> .	Moderately soft
<b>Accelerando (accel.)</b> .	Gradually increasing the speed	<b>Minors</b> . . . . .	Minor Key
<b>Accent</b> . . . . .	Emphasis on certain parts of the measure	<b>Moderato</b> . . . . .	Moderately. <i>Allegro moderato</i> , moderately fast
<b>Adagio</b> . . . . .	Slowly leisurely	<b>Molto</b> . . . . .	Much; very
<b>Ad libitum (ad lib.)</b> .	At pleasure; not in strict time	<b>Morendo</b> . . . . .	Dying away
<b>A due (a 2)</b> . . . . .	To be played by both instruments	<b>Mosso</b> . . . . .	Equivalent to rapid. <i>Piu mosso</i> , quicker
<b>Agitato</b> . . . . .	Restless, with agitation	<b>Moto</b> . . . . .	Motion. <i>Con moto</i> , with animation
<b>Al or Alla</b> . . . . .	In the style of	<b>Non</b> . . . . .	Not
<b>Alla Marcia</b> . . . . .	In the style of a March	<b>Notation</b> . . . . .	The art of representing musical sounds by means of written characters
<b>Allegretto</b> . . . . .	Diminutive of <i>allegro</i> ; moderately fast, lively; faster than <i>andante</i> ; slower than <i>allegro</i>	<b>Obbligata</b> . . . . .	An indispensable part
<b>Allegro</b> . . . . .	Lively; brisk, rapid.	<b>Opus (Op.)</b> . . . . .	A work.
<b>Allegro assai</b> . . . . .	Very rapidly	<b>Ossia</b> . . . . .	Or; or else. Generally indicating an easier method
<b>Amoroso</b> . . . . .	Affectionately	<b>Ottava (sua)</b> . . . . .	To be played an octave higher
<b>Andante</b> . . . . .	In moderately slow time	<b>Pause</b> (P) . . . . .	The sign indicating a pause or rest.
<b>Andantino</b> . . . . .	Diminutive of <i>andante</i> ; strictly slower than <i>andante</i> , but often used in the reverse sense	<b>Perdendosi</b> . . . . .	Dying away gradually
<b>Anima, con</b> } . . . . .	With animation	<b>Piacere, a</b> . . . . .	At pleasure
<b>Animato</b> } . . . . .		<b>Pianissimo (pp)</b> . . . . .	Very softly
<b>A piacere</b> . . . . .	At pleasure; equivalent to <i>ad libitum</i>	<b>Piano (p)</b> . . . . .	Softly
<b>Appassionato</b> . . . . .	Impassioned	<b>Piu</b> . . . . .	More
<b>Arpeggio</b> . . . . .	A broken chord	<b>Piu Allegro</b> . . . . .	More quickly
<b>Assai</b> . . . . .	Very; <i>Allegro assai</i> , very rapidly	<b>Piu tosto</b> . . . . .	Quicker
<b>A tempo</b> . . . . .	In the original tempo	<b>Poco or un poco</b> . . . . .	A little
<b>Attacca</b> . . . . .	Attack or begin what follows without pausing	<b>Poco a poco</b> . . . . .	Gradually, by degrees; little by little
<b>Barcarolle</b> . . . . .	A Venetian boatman's song	<b>Poco piu mosso</b> . . . . .	A little faster
<b>Bis</b> . . . . .	Twice, repeat the passage	<b>Poco meno</b> . . . . .	A little slower
<b>Bravura</b> . . . . .	Brilliant; bold; spirited	<b>Poco piu</b> . . . . .	A little faster
<b>Brillante</b> . . . . .	Showy, sparkling, brilliant	<b>Pot</b> . . . . .	Then; afterwards
<b>Rio, con</b> . . . . .	With much spirit	<b>Pomposo</b> . . . . .	Pompous; grand
<b>Cadenza</b> . . . . .	An elaborate, florid passage introduced as an embellishment	<b>Prestissimo</b> . . . . .	As quickly as possible
<b>Cantabile</b> . . . . .	In a singing style	<b>Presto</b> . . . . .	Very quick; faster than <i>Allegro</i>
<b>Canzonetta</b> . . . . .	A short song or air	<b>Primo (imo)</b> . . . . .	The first
<b>Capriccio a</b> . . . . .	At pleasure, <i>ad libitum</i>	<b>Quartet</b> . . . . .	A piece of music for four performers.
<b>Cavatina</b> . . . . .	An air, shorter and simpler than the aria, and in one division, without <i>Da Capo</i>	<b>Quasi</b> . . . . .	As if; in the style of
<b>Chord</b> . . . . .	The harmony of three or more tones of different pitch produced simultaneously	<b>Quintet</b> . . . . .	A piece of music for five performers
<b>Coda</b> . . . . .	A supplement at the end of a composition	<b>Rallentando (rall.)</b> .	Gradually slower
<b>Col or con</b> . . . . .	With	<b>Replica</b> . . . . .	Repetition. <i>Senza replica</i> , without repeats
<b>Crescendo (cresc.)</b> .	Swelling; increasing in loudness	<b>Rinforzando</b> . . . . .	With special emphasis
<b>Da or dal</b> . . . . .	From	<b>Ritardando (rit.)</b> .	Gradually slower and slower
<b>Da Capo (D. C.)</b> . . .	From the beginning	<b>Risoluto</b> . . . . .	Resolutely; bold; energetic
<b>Dal Segno (D. S.)</b> . .	From the sign	<b>Ritenuato</b> . . . . .	In slower time
<b>Decrescendo (decresc.)</b>	Decreasing in strength	<b>Scherzando</b> . . . . .	Playfully; sportively
<b>Diminuendo (dim.)</b> .	Gradually softer	<b>Secondo (2do)</b> . . .	The second singer, instrumentalist or part
<b>Divisi</b> . . . . .	Divided, each part to be played by a separate instrument	<b>Segue</b> . . . . .	Follow on in similar style
<b>Dolce (dol.)</b> . . . . .	Softly; sweetly	<b>Semplice</b> . . . . .	Simply; unaffectedly
<b>Dolcissimo</b> . . . . .	Very sweetly and softly	<b>Senza</b> . . . . .	Without. <i>Senza sordino</i> without mute
<b>Dominant</b> . . . . .	The fifth tone in the major or minor scale	<b>Sforzando (sf)</b> . . .	Forcibly; with sudden emphasis
<b>Duet or Duo</b> . . . . .	A composition for two performers	<b>Simile or Similt.</b> .	In like manner
<b>E</b> . . . . .	And	<b>Smorzando (smorz)</b>	Diminishing in sound. Equivalent to <i>Morendo</i>
<b>Elegante</b> . . . . .	Elegant, graceful	<b>Solo</b> . . . . .	For one performer only. <i>Soli</i> ; for all
<b>Energico</b> . . . . .	With energy, vigorously	<b>Sordino</b> . . . . .	A mute. <i>Con sordino</i> , with the mute
<b>Enharmonic</b> . . . . .	Alike in pitch, but different in notation	<b>Sostenuto</b> . . . . .	Sustained; prolonged.
<b>Espressivo</b> . . . . .	With expression	<b>Sotto</b> . . . . .	Below; under. <i>Sotto voce</i> , in a subdued tone
<b>Finale</b> . . . . .	The concluding movement	<b>Spirito</b> . . . . .	Spirit. <i>con Spirito</i> with spirit
<b>Fine</b> . . . . .	The end	<b>Staccato</b> . . . . .	Detached; separate
<b>Forte (f)</b> . . . . .	Loud	<b>Stentando</b> . . . . .	Dragging or retarding the tempo
<b>Forte-piano (fp)</b> . .	Accent strongly, diminishing instantly to piano	<b>Stretto or stretta</b> .	An increase of speed. <i>Piu stretto</i> faster
<b>Fortissimo (ff)</b> . . .	Very loud	<b>Subdominant</b> . . .	The fourth tone in the diatonic scale
<b>Forzando (fz &gt;)</b> . . .	Indicates that a note or chord is to be strongly accented	<b>Syncopation</b> . . .	Change of accent from a strong beat to a weak one.
<b>Forza</b> . . . . .	Force of tone	<b>Tacet</b> . . . . .	"Is silent" Signified that an instrument or vocal part, so marked, is omitted during the movement or number in question.
<b>Fuoco, con</b> . . . . .	With fire; with spirit	<b>Tempo</b> . . . . .	Movement; rate of speed.
<b>Giocoso</b> . . . . .	Joyously; playfully	<b>Tempo primo</b> . . .	Return to the original tempo.
<b>Giusto</b> . . . . .	Exact; in strict time	<b>Tenuto (ten.)</b> . . .	Held for the full value.
<b>Grandioso</b> . . . . .	Grand; pompous; majestic	<b>Thema or Theme</b> . .	The subject or melody.
<b>Grave</b> . . . . .	Very slow and solemn	<b>Tonic</b> . . . . .	The key-note of any scale.
<b>Gravioso</b> . . . . .	Gracefully	<b>Tranquillo</b> . . . . .	Quietly.
<b>Harmony</b> . . . . .	In general, a combination of tones, or chords, producing music	<b>Tremolando, Tremolo</b>	A tremulous fluctuation of tone.
<b>Key note</b> . . . . .	The first degree of the scale, the tonic	<b>Trio</b> . . . . .	A piece of music for three performers.
<b>Largamente</b> . . . . .	Very broad in style	<b>Triplet</b> . . . . .	A group of three notes to be performed in the time of two of equal value in the regular rhythm.
<b>Larghetto</b> . . . . .	Slow, but not so slow as <i>Largo</i> ; nearly like <i>Andantino</i>	<b>Troppo</b> . . . . .	Too; too much. <i>Allegro, ma non troppo</i> , not too quickly.
<b>Largo</b> . . . . .	Broad and slow; the slowest tempo-mark	<b>Tutti</b> . . . . .	All; all the instruments.
<b>Legato</b> . . . . .	Smoothly, the reverse of <i>staccato</i>	<b>Un</b> . . . . .	A, one, an.
<b>Ledger-line</b> . . . . .	A small added line above or below the staff	<b>Una corda</b> . . . . .	On one string.
<b>Lento</b> . . . . .	Slow, between <i>Andante</i> and <i>Largo</i>	<b>Variations</b> . . . . .	The transformation of a melody by means of harmonic, rhythmic and melodic changes and embellishments.
<b>L'istesso tempo</b> . . .	In the same time, (or tempo)	<b>Veloce</b> . . . . .	Quick, rapid, swift.
<b>Loco</b> . . . . .	In place. Play as written, no longer, an octave higher or lower	<b>Vibrato</b> . . . . .	A wavering tone-effect, which should be sparingly used.
<b>Ma</b> . . . . .	But	<b>Vivace</b> . . . . .	With vivacity; bright; spirited.
<b>Ma non troppo</b> . . .	Lively, but not too much so	<b>Vivo</b> . . . . .	Lively; spirited.
<b>Maiestoso</b> . . . . .	Majestically; dignified	<b>Volta Subito F. S.</b>	Turn over quickly.
<b>Maggiore</b> . . . . .	Major Key		
<b>Marcato</b> . . . . .	Marked		
<b>Meno</b> . . . . .	Less		
<b>Meno mosso</b> . . . . .	Less quickly		
<b>Mzzo</b> . . . . .	Half; moderately		